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ner but the design should be essentially pure and drawn direct from nature.

The medallions above these panels may be decorated with crowns of roses painted on an azure ground or with birds and butterflies. A series of heads illustrating the different types of women could be made the motif for a very ingenious scheme of decoration well suited to a drawing room.

The bands below these medallions are decorated with festoons of pearls, the stop planks forming a frieze of fans bound together by their cordons. Above the door are garlands of old gold or silver surrounding the three small medallions of enamel or faience.

The two pieces of furniture standing on either side of the door are decorated in figures painted on an aventurine ground and covered by Martin's varnish. The ornaments are in engraved dead copper on a surface of lemon wood.

The side of the drawing-room toward the dining-room, Fig. 21, is almost identical with that opposite it.

In the wall of the side toward the library, Fig. 22, is the chimney of yellow Sienna marble carved in facets and diamond points. The upper portion has slender copper columns supporting a shelf and a vase or group in bronze. The lower portion is closed with clear glass allowing a view of the interior of the library to be seen. The hangings of the two small doors placed on each side of the chimney should be of the same color and design as the panels to which they correspond.

To the right is the divan protected by drapery forming a tent-like canopy supported by a slender staff of copper or a large lance.

The fourth side of the salon, Fig. 23, opens on the garden. In

place of the large central door shown in the general plan of the house we think that it would be preferable to arrange this large opening as a window, and to pass out by two small lateral doors. This window should be closed by a large plate glass framed in colored glass which gives a gradual transition from the diffused light of the interior to that of the open air. The colored glass should be in slender bands forming necklaces and medallions. A jardinière placed at the base of the window should contain climbing plants which mount upward on the window frame.

The sofas, arm-chairs, and chairs where the wood shows should be in harmony with the other furnishings. We would select lemon wood, and the material used for covering them should, like that of the large hangings, be of dark red embroidered in the same designs but with more delicacy. Fancy or personal predilection should guide in the choice of the character of the material for the other seats.

The ceiling, Fig. 24, which is divided into caissons by carved beams supported on pilasters, is composed of sunken decorated panels, the circular panels having an old gold ground over which small red flames lick out. In order to increase their metallic aspect we would dispose around them with wider or narrower spaces, a cordon of incandescent electric lights which would scintillate on the golden ground and also shed a uniform light on the entire surface of the ceiling.

With lamps of the same kind placed before the narrow mirrors along the wall we can (with 80 lamps) obtain sufficient light uniformly distributed throughout the apartment. We thus rid ourselves entirely of the chandelier, which is cumbersome in a salon of modern height and of the heat evolved from all light, whether of candles or of gas.

The alternate caissons of the ceiling are decorated with garlands of flowers of convolvulus or other climbing plants painted on a light ground. The other decorations are of enameled diamond pointed facets of brilliants, and throughout the carved and enameled surfaces catch the light on their angles and reflect it from their surfaces. (To be continued.)

ORIENTAL HOUSE FURNISHING.

BY MRS. S. A. B. PUTNAM.

IN the East, as may be supposed from the domestic habits, the direction of taste and the manufactures peculiar to Oriental countries, house furnishing presents very different effects,

and in certain particulars, very different ideas, from those which obtain among the people of the West. From the extensive production of carpets, and the specialties in floor coverings to be found, it would be inevitably inferred that in the East the use of carpets is universal. But it is not so. In Eastern hotels, the traveler most frequently finds himself in a bedroom with a bare, neatly scoured floor, with rugs laid here and there in necessary places; while we find in palaces, marquetry floors with strips of carpeting, crossed and recrossed

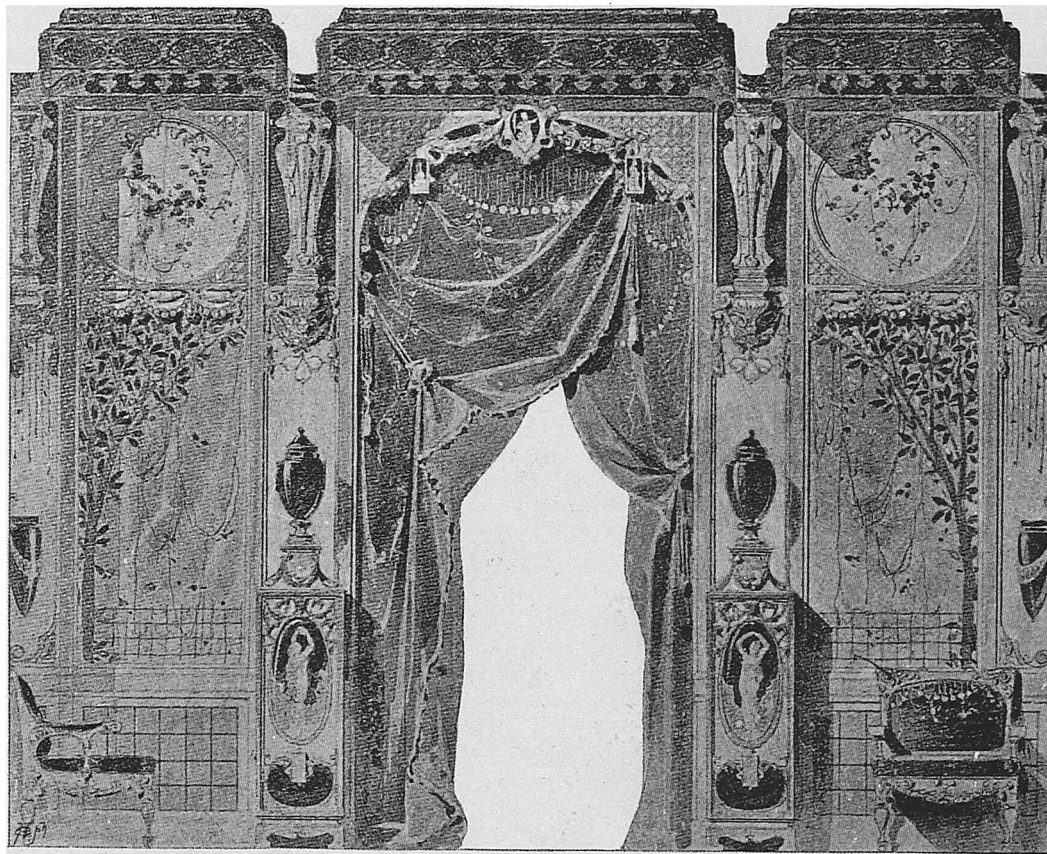


FIG. 20.—DECORATIVE CHART FOR END OF DRAWING-ROOM NEXT VESTIBULE.

for walking on, and rugs in front of sofas, tables, mantelshelves and other spots that may be suggested. The floors of one of the most elegant and sumptuous palaces in Constantinople, are covered from the entrance door, up the staircases, and throughout, with a very beautiful variety of fine straw matting—matting of a manufacture that is never seen in America, of peculiarly soft and pliant texture—while strips of carpeting, all of a single manufacture, reach from door to door, and lie upon every place upon which the tread of footsteps would be likely to wear out the distinctive floor covering. The effect is of great neatness and cleanliness, but it must be conceded, in the general sumptuousness which distinguishes Oriental house furnishing, that there is a bareness of effect in this absence of carpeting which amounts almost to a dissonance in the harmony. But this method of furnishing is not always seen; the luxurious carpets of Persia, and Smyrna and Turkey, have not been wholly relegated to the mosques, where their full value in effect is sensibly realized, but they are often found in many of the palaces, lending of their richness of color and texture, to the gorgeousness of the ensemble, and adding a delightful sense of comfort to the general effect in furnishing. But while in the bed rooms of the hotels in the East, carpets are conspicuous by their absence, in all the drawing-rooms and reception-rooms they are remarkable not only by their presence, but in their kind and quality.

How frequently, indeed, we have been told, that only the best of the Oriental carpets and rugs reach America, but one grows very much wiser, not only in reference to peculiarities of texture and varieties of idea and manufacture, by visiting the carpet stores of the Eastern bazaars, but in the methods employed by the manufacturers and the merchants in disposing of their wares. We have so long been accustomed in America to seeing warped, crooked and imperfect Oriental rugs and carpets in our market, that we have concluded the imperfection general, and an evidence of the genuineness of the manufacture, whereas the imperfect specimens of manufacture are selected for foreign markets—very many of them being sent to America, where they find ready sale and command good prices. In the carpet shops of Cairo, Alexandria, Smyrna and Constantinople, there is never shown a crooked or a twisted rug; each specimen of manufacture is straight and square; and when asked how it is that the warped carpets elsewhere seen are not to be found in the collection at hand, the dealer will frankly tell that all the imperfect manufactures are shipped to foreign countries, and that, because these carpets are hand woven, they are frequently imperfect. And, taking one fact with another into consideration, we are not surprised that we do not get Oriental carpetings very much

remarkable, that in Turkish houses we find the more elegant and valuable home productions occasionally superseded by English Brussels and other European weaves.

The rooms in Oriental houses are generally very large—the salons, or drawing-rooms being from twenty to twenty-five feet square, and sometimes much larger—and the ceilings are very high. Usually the ceilings are frescoed, but draperies finding full efflorescence in the East, frescoed ceilings are not infrequently varied by draped ceilings, with draped side walls as the complement. Surrounding these large rooms are the seating arrangements. In some cases these seats are stationary, consisting of divans which extend all around the apartment, except where it is pierced by windows; and beneath the windows, unless they reach the floor—curving around the corners, and presenting an appearance of stiffness strangely at variance with the artistic effect secured by the skillful adjustment of the draperies. The divans are much deeper or wider in the seat than ordinary sofas, for the benefit of the cross-legged sitters, and in some instances the seats are divided at regular spaces by arm rests. The striped materials of colored wool, silk and cotton, interwoven with gold and silver threads, are in the highest favor at the present time for both upholstery purposes and hangings;

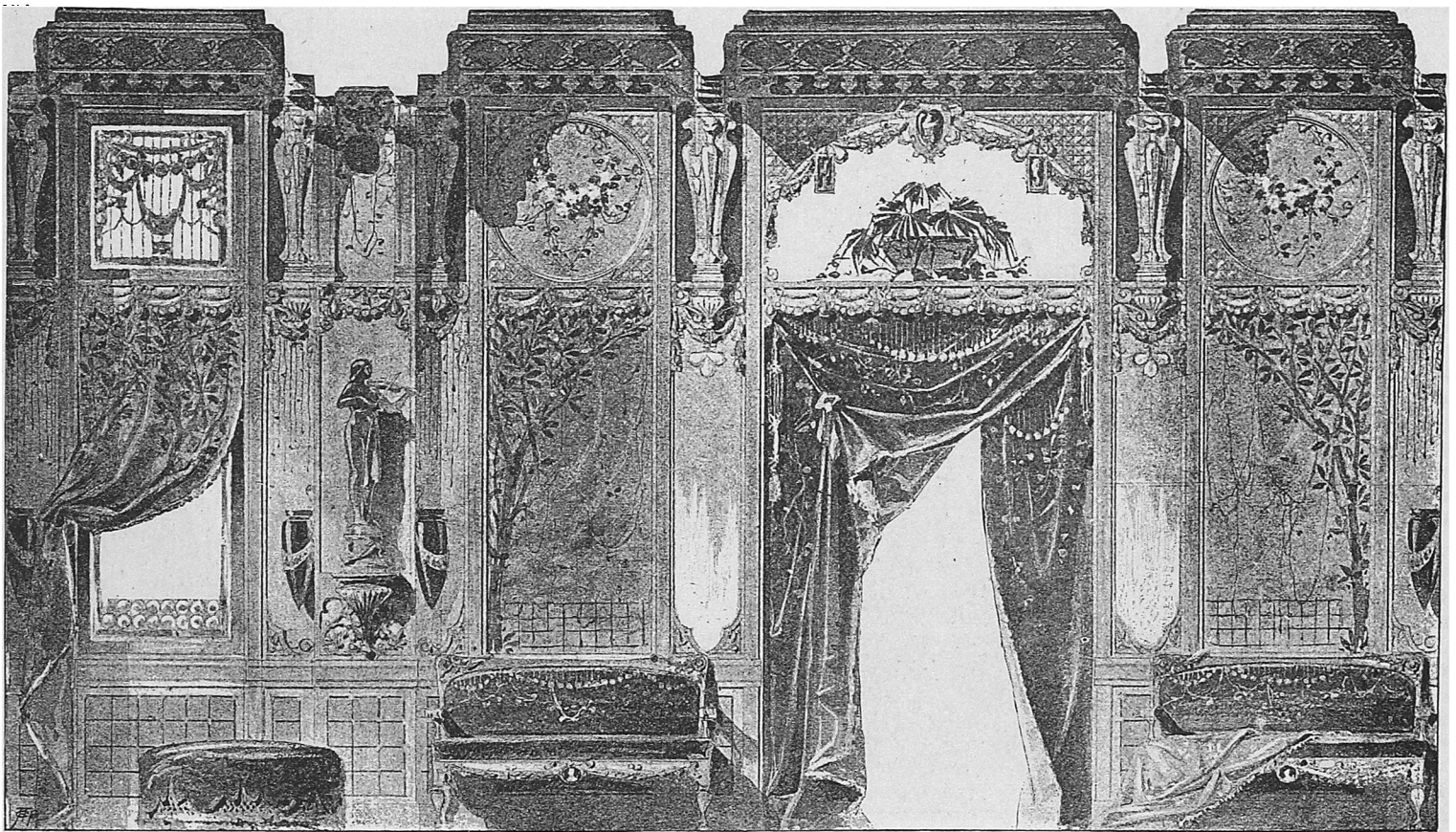


FIG. 21.—DECORATIVE CHART FOR SIDE OF DRAWING-ROOM NEXT DINING-ROOM.

cheaper in foreign markets than at home. Investment in a Smyrna carpet is at no small expense, if the manufacture be of the best quality, in the Smyrna market, although there is no inconsiderable difference between the price demanded by the dealer and that he is willing to take. Beside, it is said (and upon authority which seems reliable) that Oriental dealers have special prices for English and American customers, and these, in some instances, as much as 50 per cent. in advance of prices demanded of native patrons. However this may be, the Oriental dealer in some classes of goods has a convenient sliding scale of prices, and in this running downward, if he cannot secure the prices he may wish, he shows a facile disposition to take what he can get. For Smyrna carpets of the best quality, the price in the shops in the Smyrna bazaar is 70 francs the square metre, while the dealer is ever open to an offer, and bargains are to be secured if the purchaser be astute.

Persian carpets, when of the best quality, command figures higher than those of the Smyrna manufacture, especially if of the fine silky lustre so desirable; and Bokhara carpets are inevitably expensive; while the Turkish Ghiordes and Oushak manufactures are held at lower prices, though scarcely less effective in appearance. Notwithstanding, the perversity of taste is so

although, as in other portions of the world, the furnishing materials at the East are as much the result of individual taste as they are of the dicta of fashion. Beside the roomy and comfortable divans upon which in half-reclining attitude the ladies of the seraglio, or the fashionable Oriental belles can smoke their cigarettes in comfort and the effendi can enjoy the luxury of their nargiles, a few chairs matching the sofas in upholstery, are placed stiffly around; and these, with a large table in the center of the room, constitute the standing furniture. On the mantel shelf are a pair of handsome Dresden, French porcelain, Chinese or Japanese vases; but the fanciful and airy cabinets so dear to the heart of a French or an American housewife, are seldom seen; and there is a notable absence of the bric-a-brac and the bijouterie which now enter so largely into the furnishing and ornamentation of drawing-rooms in France, England and America. With a certain degree of voluptuousness of purpose, and luxuriousness of effect, strange practicality appears in Oriental house-furnishing. Mirrors abound, placed in every available spot, and gorgeous in their massive gilt framing,—but there are few pictures, even in imperial palaces, and few articles not of practical and in constant use, so that with all the sumptuousness of Oriental furnishing, there are generally lacking the pleasing touches of fancy.